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AUTHOR Sawyer, Richard W.
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ABSTRACT

This study is a quantitative descriptive survey of the character and scope of Maine high school curricular and cocurricular theatre education. A two-part questionnaire was mailed to the principal and the teacher most directly concerned with programs in theatre of all Maine public and private high schools in the fall of 1972. Sixty-one percent of all Maine high schools responded. The most notable findings of the study are that most of the high schools responding (96 percent) put on plays and that half offer at least one specific course in theatre. In addition, it was discovered that no more than one fourth of the teachers now teaching and/or directing theatre programs have earned more than 12 college credit hours in theatre subjects and that 40 percent have had no formal preparation in production-oriented courses. Notable findings of the comparison between the Maine profile and the national profile (by J.L. Peluso) are that teacher training is only slightly better throughout the nation, more specific courses are offered per school in Maine, attitudes of Maine principals are more favorable toward theatre programs, plays produced in Maine are financially more independent, and one-act plays in Maine and full-length plays in the nation are most popular. (Author/JM)

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SUMMARIES, CONCLUSIONS, RECOMMENDATIONS FROM A SURVEY OF THE STATUS OF SECONDARY SCHOOL THEATRE IN MAINE - 1973

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ABSTRACT

This study is a quantitative descriptive survey of the character and scope of Maine high school curricular and co-curricular theater education, and is a replication of Joseph L. Peluso's national study on high school theater completed in 1970.

To compile necessary data, a two-part questionnaire was mailed to all Maine public and private high schools in the fall of 1972. The instrument was sent to each school's principal and to the teacher most directly concerned with programs in theater. Findings in the study are based on the data returned by 91 schools (61% of all Maine high schools).

A profile of theater in the average Maine high school was drawn in an attempt to generalize about the high school, theater teacher training and background, curricular and co-curricular programs, facilities, and attitudes of respondent principals and teachers. These categories were also studied and profiled for 22% of the responding schools which were shown to have "strong" theater programs based on criteria used in the Peluso study.

Comparisons were made between findings of the present study and the Peluso study with regard to the average and "AA" high school theater programs in the categories cited above.

The most notable findings of the study are that most Maine high schools (96%) put on plays and that half the schools (52%) offer at least one specific course in theater. Although nearly 75% of the responding teachers have at some time participated in theater in college or university, it is notable that no more than one fourth of the teachers now teaching and/or directing theater programs have earned more than twelve college credit hours in theater subjects -- the average responding teacher has completed fewer than twelve hours, mostly in dramatic literature, dramatic criticism and/or theater history. In addition, it was discovered that 40% of the teachers have had no formal preparation in production-oriented courses such as acting, directing, or technical theater.

Notable findings of the comparison between the Maine profile and national profile are that (1) teacher training is only slightly better throughout the nation, (2) there are more specific courses being offered per school in Maine, (3) attitudes of Maine principals are generally more favorable towards theater programs, (4) plays produced in Maine high schools are more financially independent because of profits which are put back into the theater programs, and (5) one-act plays in Maine and full-length plays in the nation are the most popular.

As with the Peluso study, the results of the present study enable the theater teacher and his principal to make comparisons between their local efforts and those of schools throughout Maine and the nation. The study further serves as a source for educators interested in making plans for the improvement of teacher training, curriculum development, research and teacher certification.

In addition to the statistical data, the appendixes include the survey instrument and a list of responding schools.

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SUMMARY

SUMMARY OF THE PROFILE OF THE AVERAGE MAINE HIGH SCHOOL THEATER PROGRAM

The average Maine high school is a public four-year school located in a rural setting. It has a student body of less than 500 students on which it spends less than $1,000.00 per pupil, annually.

The typical principal in Maine recognizes the limitations of his theater program, as seen in his rating of strengths and/or weaknesses of various school programs. Athletics and music activities hold a high place of importance in his high school with theater productions rated fifth and courses in theater rated eighth out of ten different programs. The principal feels there should be more emphasis on the visual and performing arts in all schools.

The typical teacher most directly concerned with programs in theater and dramatic arts has completed less than twelve college credits in theater subjects. Forty percent of his colleagues have had no formal preparation in production-orientated courses (i.e., directing, acting, technical design). His undergraduate major was English, as is his state teaching certificate. If he is one out of three who has a Master's Degree, his area of advanced work was also English.

The teacher's experience in theater was gained in college productions, and there is a slight chance he participated in community shows. Professionally, the teacher has had no experience. He attends college productions, maybe a professional show annually. He is not a member of a state, regional, or national professional theater association.

Within his present school, the teacher has been working with the theater program for six or seven years. He supervises the drama club and directs almost all the plays presented without the assistance of another teacher trained or experienced in theater. He receives special compensation for his duties, usually in the form of extra pay. Other faculty members do help from time to time. Only one third of the high schools in Maine have more than one theater-trained faculty member supervising the theater program.

Improved facilities, more funds for production activities, and the expansion (and/or introduction into the curriculum) of theater courses are ranked as items most needed to strengthen his theater program. Even though he doesn't belong to professional theater associations, the teacher indicates that desirable services from such organizations would be conferences, seminars, and workshops related to theater, information about good theater programs in other high schools, and annotated lists of plays suitable for high school production.

The teacher and the principal agree that the most important goals of the theater program should be: (1) to enable students to grow in self-understanding and self-confidence, and (2) to provide experiences which will help increase the student's understanding of others.

Nearly 96 percent of Maine high schools present at least one play annually. The average school presents one full-length and at least two one-acts each year. There is a less than fifty-fifty chance that the full-length is a "class play" and there is a good chance that one of the one-acts is entered into competition. It is interesting to note that the average teacher approves of non-competitive events much more than competitive ones and yet continues to participate more in contests than in festivals. Perhaps this is due to the fact that there are more competitive events being held in Maine high schools based on the state one-act event sponsored by the State Principals Association. Plays being done in the high school are most often done for two performances, with profits usually going back into the theater program. High royalties prohibit the selection of a specific play for production due to extremely low production budgets.

Organized groups of students from the high school do attend plays performed by college or university groups. Within the school itself, students usually have an opportunity to design sets, lights or costumes, and maybe to direct a show. Productions of original scripts written by the students are sometimes presented, but not often.

There is about a fifty-fifty chance that the average high school offers a course in theater, probably as part of English curriculum, and the unavailability of qualified teachers - in that order - are the reasons most often given for the absence of theater courses.

In schools where theater courses are offered, the contents of the course deals with a general introduction or survey of theater. A separate course dealing with acting or one dealing with technical theater is not part of the curriculum. The survey course is given credit equal to that given to courses in major academic areas and may be chosen as part of the student's schedule in lieu of required academic courses. Classes are held for either nine or eighteen weeks, five times a week, in a regular classroom, with some class time being spent in a multi-purpose auditorium.

Although the principal facility for production is relatively new or renovated within the last seven years, plays in the average high school are presented in a combined auditorium/gymnasium or a multi-purpose auditorium rather than a theater reserved primarily for the performing arts. The stage has dimming equipment, perhaps some dressing rooms and storage space, but lacks sufficient lighting instruments, fly equipment, wing space, and space to construct scenery.

SUMMARY OF THE PROFILE OF THE "STRONG" MAINE HIGH SCHOOL THEATER PROGRAM

In the Peluso study, certain criteria were used to identify "strong" theater programs in United States high schools. Recognizing that the value of ratings assigned on the basis of written responses is limited, the following rationale, methodology, and instrument for identifying theater program strength were developed for use in the national study and in turn have been used in the present study.

The Rationale

The means whereby "strong" theater programs were identified in Maine high schools was based on an assumption which is not testable, but is generally accepted by the members of the Secondary School Theater Association, i.e., there is a direct correlation between the strength of a high school theater program and the training and involvement of the teacher primarily responsible for that school's theater program. The premise used was that (theater) Activity Level plus (theater) Teacher Background equals (theater) Program Strength.

The Methodology

Methods for rating schools on theater activity and teacher background were applied to the information provided by the 91 responding schools in Maine. To qualify as "strong", a school's theater program had to receive an "A" rating and the teacher-respondent for that school had to receive an "A" rating. The terms "strong theater program" and "AA school" are synonymous and used interchangeably.

The Rating Instrument

Criteria and Procedure for "Theater Activity" Rating of Schools

Schools were rated on points as follows:

7 or 8 points	"A" theater activity rating
3 to 6 points	"B" theater activity rating
1 or 2 points	"C" theater activity rating
Zero (0) points	"D" theater activity rating

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Eight questions were used to measure theater activity in a school. A positive response to any of the eight questions was worth one point. Following are the eight criteria questions for earning points. The symbols in the left-hand column are those used in the survey instrument.

P-10 ..... If school has a drama club ..... 1 point

T-7 ..... If college theater course credits of respondent total 15 or more ..... 1 point

T-12 ..... (A, B, C, D) If number of plays presented annually is two or more ..... 1 point

T-14 ..... If two or more performances of a play are given ..... 1 point

T-18 ..... (A, B, C) If "frequently" or "occasionally" are checked in at least two of the following ..... 1 point

A. Are students in your school ever given the opportunity to direct plays?

B. Are students in your school ever given the opportunity to design settings, lighting, costumes, etc., for production?

C. Are students in your school ever given the opportunity to have "live" stage productions of original scripts they have written?

T-21 ..... (A, B, C) If any form of compensation for theater production activity is offered teacher ..... 1 point

T-26 ..... If organized groups of students are taken to see performances by college, university, professional and/or community theatre groups.. 1 point

T-27, 28, 29 ... If a theatre course is offered ..... 1 point

Criteria for "Teacher Background" Rating

Ratings of "A", "B", "C", or "D" were assigned to each respondent teacher on the basis of formal college training in theater plus personal involvement in theater.

Teachers were rated as follows:

"A" Teacher -- Training Rating #1 plus 1 or more involvement points
Training Rating #2 plus 2 or 3 involvement points
Training Rating #3 plus 3 involvement points

"B" Teacher -- Training Rating #1 plus Zero (0) involvement points
Training Rating #2 plus 1 involvement point
Training Rating #3 plus 2 involvement points

"C" Teacher -- Training Rating #2 plus Zero (0) involvement points
Training Rating #3 plus 1 involvement point
Training Rating #4 plus 2 involvement points

"D" Teacher -- Training Rating #3 plus Zero (0) involvement points
Training Rating #4 plus 1 involvement point
Training Rating #5 (involvement points irrelevant)

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College training in theater was computed on Item T-7, which asked the respondent to report the number of undergraduate and graduate college credit hours he had earned in (1) play directing and production, (2) acting, (3) technical theater and design, and (4) theater history, dramatic literature, dramatic criticism, etc. Training ratings were assigned to respondents on the following scale:

Training Rating #1 ..... 24 or more credits earned
Training Rating #2 ..... approximately 15-23 credits earned
Training Rating #3 ..... approximately 12-14 credits earned
Training Rating #4 ..... approximately 9-11 credits earned
Training Rating #5 ..... fewer than 9 credits earned

Following are the three questions for earning involvement points. The symbols in the left-hand column were those used in the survey instrument:

T-4 ..... If teacher has ever actively participated as actor, director, technician, etc., in college, or university, or community and/or professional theater ..... 1 point

T-5 ..... If teacher has attended 5 or more professional theater productions in the past 2 years ..... 1 point

T-8 ..... If teacher holds membership in one or more professional associations (theater or speech). 1 point

The average Maine "AA" high school is a public school located in either a suburban or rural setting. It has a student body of between 500 and 749 students on which it spends less than $1,100.00 annually.

Not only does the principal of the "AA" school feel there should be greater emphasis on the visual and performing arts in all schools, he also shows his concern and dedication to the arts by showing a greater interest for theater courses and play productions. Curricular and co-curricular theater programs are shown to be significantly stronger in the "AA" schools as assessed by the principal.

Since theater training was an important criteria for being rated an "AA" teacher, theater teachers in the "AA" schools have completed at least twelve college credits in theater-related subjects. Although the majority of "AA" teachers have undergraduate degrees in either English or Education, there are more "AA" teachers with theater or speech backgrounds than the average theater teachers in Maine. It is interesting to note that in spite of previous training, "AA" teachers are more concerned with opportunities for more training programs for themselves and their students as a means of strengthening their theater program.

The "AA" teacher supervises the drama program usually with the assistance of another teacher trained or experienced in theater and receives special compensation for his duties, usually in the form of extra pay. He receives significantly more support from other members of the faculty.

In addition to improved facilities, student workshops led by trained theater practitioners, and more funds for production activities, the "AA" teacher is, as previously stated, very anxious for "out-of-school" theater training opportunities for himself and his students.

Regarding goals of the theater program, the principal and teacher in the typical "AA" school agree on the importance of self-understanding and the understanding of others. However, the "AA" teacher is more concerned with providing students with a profound experience of theater art and least concerned with teaching theater as a leisure-time activity.

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The average "AA" school presents one musical, one or two full-lengths, and three or four one-acts per year. Two out of three "AA" schools do not present a class play. Each production is presented at least twice. There is a better than fifty-fifty chance that some productions are toured to other schools, parks, community centers and the like.

Students in the "AA" schools have a greater chance of exploring their creative skills in directing or producing their original scripts in addition to designing the technical elements of production.

The majority of "AA" schools offer a general introduction or survey course in theater. Acting courses are part of the curriculum in 25 percent of the schools while 30 percent offer a course in technical theater. Students receive credit equal to major academic disciplines and may elect theater courses in lieu of required academic courses.

Even though the majority of "AA" schools use a combination auditorium/gymnasium for play production it is interesting to note that 35 percent of these schools have a theater reserved primarily for the performing arts. Equipment in the performing area includes dimming equipment for twelve or more spotlights, storage space for costumes and properties, and dressing rooms.

SUMMARY OF THE COMPARISON OF FINDINGS BETWEEN THE MAINE STUDY AND NATIONAL STUDY

The comparison of profiles for the average Maine and national high school theater programs reveals that Maine is fortunate in having administrators who show greater interest in the importance of curricular and co-curricular theater programs as part of their total school program than do their national colleagues. Not only are there more curricular programs being offered in Maine, students may elect them in lieu of required academic subjects. Teachers are involved in an active production schedule. Whereas the average teacher in the nation is presenting one or two full-length plays and a few one-act plays annually, Maine theater teachers are involved with full-lengths and three or four one-acts, some of which are entered into competitive events. Compensation, usually in the form of extra pay, is much more evident in Maine. There is a greater chance that the Maine theater teacher is working with the assistance of another teacher. However, in spite of what may appear to be a somewhat healthy atmosphere for high school theater in Maine, the fact still remains that 40.7 percent of responding teachers in Maine reported a lack of academic training in either directing, acting, or technical theater. This is perhaps more significant when compared to only 17.8 percent of responding teachers in the nation who reported a similar lack of training.

About the same percentage of "AA" schools were identified and profiled in both studies (24.2 percent in the nation and 22 percent in Maine). "AA" schools in Maine are fortunate in having administrators who feel stronger about the importance of the visual and performing arts in their schools. Theater productions are a vital part of the co-curricular program along with music and athletics. In comparison to national "AA" schools, Maine students attending "AA" schools are receiving as good training in theater as any student in the country. Opportunities for curricular study, production, creative skills in directing, designing, and producing original scripts, as well as for trips to outside theater events, are part of the Maine "AA" school theater program. However, there is a greater chance that "AA" schools in the nation have theater programs directed by teachers who have majored in theater as undergraduates.

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CONCLUSIONS AND RECOMMENDATIONS OF THE STUDY

CONCLUSIONS

This thesis is primarily an attempt to answer the question: What will a quantitative descriptive study of Maine high school theater programs during the 1972-73 school year reveal? To make further use of the data, this study also identifies schools with "strong" theater programs using criteria established for use in the Peluso study of national high school theater programs completed in 1970. In addition, this study compares the profiles of the state and national average and "AA" high school theater programs in a further attempt to present a more accurate description of the status of Maine high school theater in 1973.

As stated in the introductory chapter, several relevant areas were investigated to answer the main question. Therefore, the following are the conclusions according to the specific areas.

Curricular and Co-Curricular Theater Programs

1. Half of Maine high schools offer classroom instruction in theater arts. Budget limitations, overcrowded curriculum, and the unavailability of qualified teachers -- in that order -- are the reasons most often given for the absence of theater courses.
2. Students are usually given the opportunity to elect theater courses in lieu of required academic courses and generally earn credit equal to that given to courses in major academic disciplines.
3. More than 95 percent of Maine high schools present at least one play annually, usually one full-length play and two or more one-act plays.
4. Nearly 70 percent of the plays presented for the general public are given for two or more performances.
5. Less than 43 percent of the responding schools present the "class play".
6. Nearly 85 percent of the respondent teachers receive some form of special compensation for their work in play production, usually in the form of extra pay.
7. The administration of the curricular and/or co-curricular theater program is most often assigned to the English Department.

Training and Experience of Theater Teachers

1. A high percentage of teachers involved in high school theater programs in Maine have had little or no formal preparation related to theater art. Forty percent of the responding teachers have had no formal preparation in acting, directing, or technical theater. No more than one fourth of the responding teachers have earned more than twelve college credits in theater subjects -- the average responding teacher has completed fewer than twelve hours, mostly in dramatic literature, dramatic criticism, and/or theater history.
2. Few teachers now working in high school theater have college degrees in theater -- the average responding teacher reported that his undergraduate major was English.
3. Two thirds of the respondent teachers have actively participated in theater as undergraduates to some degree.

Facilities for Play Production Activity

1. Plays are usually presented in a combination auditorium/gymnasium, or perhaps a multipurpose auditorium.

2. The stage has dimming equipment, perhaps some dressing rooms and storage space, but lacks sufficient lighting equipment, fly equipment, wing space, and the necessary space to construct scenery.

3. The facility for production is relatively new or renovated within the last seven years.

Attitudes of Principals and Teachers

1. Principals not only recognize the limitations of their theater offerings, they are also shown to be the most cooperative in supporting the total school theater program.

2. Respondent teachers rank improved facilities, more funds for play production activity, and the expansion (and/or introduction into the curriculum) of theater courses as items most desired for strengthening their total theater programs.

3. Respondent principals and teachers agree that the priorities of the theater program should be to provide opportunities which will help students gain greater self-understanding and understanding of others.

Identification of "Strong" High School Theater Programs

1. Twenty schools (22 percent of the total sample) were characterized as "strong ("AA") schools" according to a set of criteria in which the schools earned an "A" rating for its theater program and an "A" rating of the theater (training and experience) background of the school's respondent teacher.

Comparison of Maine Status to National Status

1. A greater percentage of Maine high schools offer courses in theater than schools in the nation. In addition, most Maine high school curricular theater offerings may be elected in lieu of required academic courses.

2. Play production activities in Maine are shown to be above the national averages with regard to the percentage of one-acts produced annually, additional faculty assisting with production, drama clubs and greater financial independence.

3. Play production activity in Maine is shown to be below the national averages with regard to the percentage of drama programs which are part of a separate drama or speech department, full-lengths presented annually, and multi-purpose auditoriums and theater reserved primarily for the performing arts.

4. The training of Maine teachers who are primarily responsible for the supervision of theater programs in the high schools is below the national averages.

5. Maine principals show a greater concern for the importance and support of theater programs than principals throughout the nation.

6. Close to the same percentage of "AA" schools were identified in the two studies (24.2 percent in the nation and 22 percent in Maine).

Comparison to Past Studies

When compared to the findings of LaBranche's 1950 study of Maine high school theater programs, the results of the present study indicate that current conditions and practices in theater education are generally better in terms of curricular and co-curricular activity. More schools are now offering theater as part of the curriculum and the co-curriculum program is more financially independent and less likely to be primarily a money-making proposition for class and school activity groups. As far as facilities are concerned, plays are now more likely being done on a separate stage, possibly in a newer facility, even though that stage is probably in the gymnasium and is not well equipped.

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Principals show an increasing awareness of the inadequacies of their theater programs. They are shown to be the strongest supporters of the theater program as rated by theater teachers. Not only do principals agree with theater teachers on the most important goals of high school theater activities, but they also feel there should be more emphasis on the visual and performing arts in all American high schools. Only ten percent feel there should be no change in emphasis.

Although the results of the present study show that most Maine high schools put on plays and half the schools offer theater arts courses, it is somewhat discouraging to discover that little has changed since 1950 regarding the training of teachers most directly concerned with high school theater in Maine.

The present study has provided the necessary descriptive data to enable educators to make valid observations on current practices and attitudes concerning Maine secondary school theater programs. The findings also provide the need to implement the "Principals of the Secondary School Theater Association", particularly with regard to making the theater arts "an integral part of the curriculum of secondary schools" and the desire that such programs be "taught by teachers thoroughly trained in theater".

Facts provided in the study show encouraging signs for future development in secondary school theater. Perhaps two of the more encouraging facts are that (1) principals are shown to be the most cooperative in matters relating to the school's theater programs and (2) they are in favor of more emphasis on the visual and performing arts in all American high schools. If growth in secondary school theater arts is to occur in Maine, high school principals and theater teachers must work together with representatives of stage agencies and professional theater associations to develop effective proposals in the reform for theater certification and teacher education, as well as the upgrading of existing programs throughout the state.

RECOMMENDATIONS

In the process of doing this study and in conjunction with the Peluso recommendations, certain recommendations have been formulated by this writer which might be of value in helping provide a direction for the improvement of theater education in Maine high schools. Items checked by responding teachers to be the most needed to improve their theater programs have been carefully examined. The recommendations deal with (1) high school theater programs, (2) teacher and student training programs, (3) state certification for theater arts teachers, and (4) the role of professional associations.

High School Theater Programs

1. Curricular Programs. Schools might include at least an introduction to theater course where the emphasis is on (a) developing "creative imagination" (projects which allow students the opportunity to learn by doing) and (b) exposure to worthwhile literature. A minimal amount of time for this course might be 18 weeks. Additional courses may also include: Basic Acting (pantomime, improvisations, readers theater, solo and duet acting scenes), 9 weeks, Advanced Acting (concentrated play and character analysis, solo, duet, and group productions of scenes and one-acts), 9 weeks; and Play Production (setting, lighting, costume, make-up, directing, publicity, box office), 18 weeks.

2. Co-Curricular Programs. Production should include activities based on student capabilities, availability of leadership, time and facilities. Choice of shows should be based on the educational value to the audience and participants as well as budget. Scripts of worthwhile literature need to be chosen. Low royalties are possible with quality plays! Variety of types (musicals, comedies, drama, melodramas, tragedies, etc.) and periods (classical renaissance, contemporary, etc.) will add to the educational benefit of the total theater program. Multiple showings, in and out of school, will allow for greater exposure for the actors and technicians as well as additional reward. Completion of the theater expression is found in performance!

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3. Independent Student Activity. As part of the total theater program, students should be given the opportunity to develop their interests in the theater arts. Independent projects might include student-directed plays; set, lighting, costume design; playwriting; puppetry, mime.

Teacher and Student Training Programs

1. Programs for in-service workshops as well as opportunities for training at campuses of the state university and private colleges must be developed and maintained.
2. Professional theater associations should develop conferences, seminars and workshops relevant to the needs of secondary school theater teachers (see specific recommendations dealing with the role of professional associations).
3. Financial support from such agencies as the Department of Educational and Cultural Services and the International Thespian Society must be sought to make training programs for theater teachers and students possible.
4. Theater teachers, as well as school administrators, must be made aware of the benefits to be gained from involvement in workshops and similar activities. Necessary theater training and directing skills may provide the necessary knowledge of how to make better facilities, more money for production, and additional (or new) theater courses effective in strengthening high school theater programs.

State Certification for Theater Arts Teachers

1. The findings of the present study indicate that 13 percent of Maine theater teachers have the necessary college training which might enable them to be certified in theater. In most states certification requirements are based on a minimum of 36 hours for a major and a minimum of 18 hours for a minor concentration in any field. At the present time Maine allows only for Speech certification. Efforts to establish state theater certification with the Department of Educational and Cultural Services must continue.
2. For teachers who are currently untrained academically but who are engaged in high school theater activity, there should be encouragement to acquire at least the minimum of 18 credit hours in production-oriented courses. In addition, they should be given the opportunity to participate in training programs previously discussed.
3. Fortunately, there are more college students who are being trained in theater arts in institutions of higher learning with qualified theater programs. However, these students need to realize that many school administrators employ teachers who are prepared in more than one discipline. This is particularly true of schools hiring English teachers for an English elective-phase program where the subject matter is varied with Language Arts. It is therefore advisable that future theater teachers take courses which will provide a broad liberal arts background in English, Speech, and Education along with the necessary production-oriented courses in theater.

Role of Professional Associations

1. Responses to Item T-38 of the survey instrument show that conferences, seminars, or workshops related to theater, information about good theater programs in other high schools, and annotated lists of plays suitable for high school production are the most desirable services a professional association might provide.
2. In addition to these services, the associations can take the lead in working for theater certification and in promoting and sponsoring programs for teacher and student training. Curriculum guides and other beneficial publications would be helpful in promoting qualified theater programs in Maine high schools.

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3. Plans for action priorities should be established with the help of association members. Since the majority of theater teachers in Maine do not presently belong to professional associations, these organizations should discuss new means for membership drives and implement them as soon as possible.

4. Associations should organize lobbying to try to gain priority status for theater curricular and co-curricular programs.

FURTHER STUDY

1. In order that current conditions and practices can be kept up to date, projects for future research should include a follow-up survey of Maine high school theater, five years hence. Other projects might include a profile of state-wide junior high school theater programs and a study of student attitudes on theater. Any study of student attitudes should include a sizeable sample reflecting average schools in Maine and a representative group of students from each school. An additional attitude study might be to measure attitude change with students before and after theater participation.

2. Changes and/or additions in replicating the present study might include the following:

   A. Questions relating to the educational background of principals.
   B. Assessment of theater programs by students.

RESPONDING SCHOOLS

Schools which returned both Part I and Part II of the survey instrument for use in this study are listed according to regions. Schools which offer courses in theater are indicated with an asterisk (*) and those schools which have "strong" theater programs are indicated with a "AA".

Region I - Northern

Central Aroostook			Katahdin			Oakfield	
East Grand			Lee			Presque Isle	"AA"
Easton	*		Limestone			Schenck	*
Fort Fairfield	*		Madawaska			Stearns	* "AA"
Hodgdon			Mattanawcook			Van Buren	* "AA"
Houlton						Wisdom	*

Region II - Eastern

Bangor	*		Hampden	*		Orono	*
John Bapst			Lubee			Piscataquis	*
Brewer			Machias	*	"AA"	George Stevens	*
Central High	*	"AA"	Mt. Desert	*		Summer	*
Dexter	*		Nokomis	*		Washington Academy	
Foxcroft Academy	*		Old Town	*	"AA"	Woodland	

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Region III - Central

Belfast			Lawrence	*	"AA"	Searsport	*	
Camden-Rockport	*	"AA"	Madison			Skowhegan	*	"AA"
Carrabec			Maine Central Institute			Vinalhaven		
Erskine			Medomak	*		Waterville	*	
Hall-Dale			Monmouth	*		Winslow		"AA"
Isleboro			Mt. View			Winthrop	*	"AA"
Kents Hill	*	"AA"	Rockland			Wiscasset	*	

Region IV - Southern

Biddeford	*		Greely	*		Traip Academy		"AA"
Bonny Eagle	*		Lake Region	*		Waynflete	*	
Cape Elizabeth	*	"AA"	Marshwood			Wells	*	
Cheverus	*		Noble	*		Westbrook	*	"AA"
Deering	*		Sanford			Windham	*	"AA"
Falmouth			Scarborough			Yarmouth	*	"AA"
Freeport	*		South Portland			York	*	"AA"
			Thornton	*	"AA"			

Region V - Western

Buckfield		Lisbon	*		Richmond		
Dirigo		Morse	*	"AA"	Rumford	*	
Edward Little	*	Mt. Abram			St. Dominic		
Lewiston	*	Mt. Blue	*		Telestar	*	
		Rangely	*				

EDITOR'S NOTE

Mr. Sawyer is Director of Dramatics at Cape Elizabeth High School, Cape Elizabeth, Maine, and was previously at Stearns High School in Millinocket, Maine for five years. He is the immediate past Maine Thespian State Director, and is now the New England Thespian Director for the International Thespian Society, which helped to finance his study. He is also the New England Regional Director for the Secondary School Theatre Association of the American Theatre Association.

This article is a summary of each of the Chapters in the Thesis presented by Mr. Sawyer in partial fulfillment of the Requirements for the Degree of Master of Arts in Speech, August 1973. Copies of the complete Thesis can be obtained by writing to the Folger Library at the University of Maine at Orono, Maine 04473.

Joseph Peluso is on the faculty at Seton Hall College, New Jersey. His national study on high school theater, completed in 1970, was his doctoral dissertation for Columbia University, and was funded by the U.S. Office of Education, ATA and SSTA. In his study, Dr. Peluso urged similar studies in each of the United States.

Similar studies in each of the other New England States are urged and invited.